

krannert center

2011/2012



UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
COLLEGE OF FINE AND APPLIED ARTS



MARK MORRIS *Dance* Group

AMERICAN SPIRIT

Sinfonia da Camera

Ian Hobson, music director
and conductor
Jonathan Keeble, flute
Dmitry Kouzov, cello

Sinfonia explores American composers' contributions to classical music from the whimsical style of Gillis to the iconic jazz-influenced sounds of Gershwin. Celebrate the originality and innovation of the American spirit with University of Illinois trombone professor Jim Pugh's world premiere, Griffes' impressionist tone poem for flute with Jonathan Keeble, and Dmitry Kouzov on cello as Bloch's voice of King Solomon.

Pugh: *Lunch with Schrödinger's Cat*
(world premiere)

Gillis: *Symphony 5.5*

Griffes: *Poem for Flute and Orchestra*

Bloch: *Schelomo: Hebraic Rhapsody*

Gershwin: *An American in Paris*

Sa Mar 10 at 7:30pm

FOELLINGER GREAT HALL

FLEX: 33 / SC 32 / STU 11 / YTH 5

SINGLE: 34 / SC 33 / STU 12 / YTH 5

SINFONIA DA CAMERA SERIES (ALL 5

EVENTS; EXCLUDES *THE NUTCRACKER*):

138 / SC 134 / STU 40

SINFONIA DA CAMERA

"Simply beautiful" (*The New York Times*). The appraisal of Mark Morris' trenchant choreography has been as simple as that for more than 30 years, and for more than a decade his company has made our community its Midwest home. Reaching out through their groundbreaking workshops for people living with Parkinson's, movement classes for actors, story time with kids at local libraries, master classes for aspiring dancers, and gentle workout sessions for seniors, the company members enrobe us in their absolutely

inclusive approach to dance, art, and life. Onstage, the dancers exude this genuineness of spirit in motion "astonishingly honest and unmannered" (*The New York Times*). This season, *Festival Dance* set to a piano trio by Johann Nepomuk Hummel joins *The Muir*, a piece driven by Scottish and Irish folk songs arranged by Beethoven that accentuate flirty couples who cavort, curvaceously, in symmetry. Erik Satie's music underpins the neo-classical *Socrates*, which gently peals with Plato's Dialogues sung in bright

tenor and plenteous restatements of Socrates' influence. In *Dido and Aeneas*, in *V*, in *Mozart Dances*, and in these 21st-century pieces, the penetrating Morris "makes magic" (*The New York Times*).

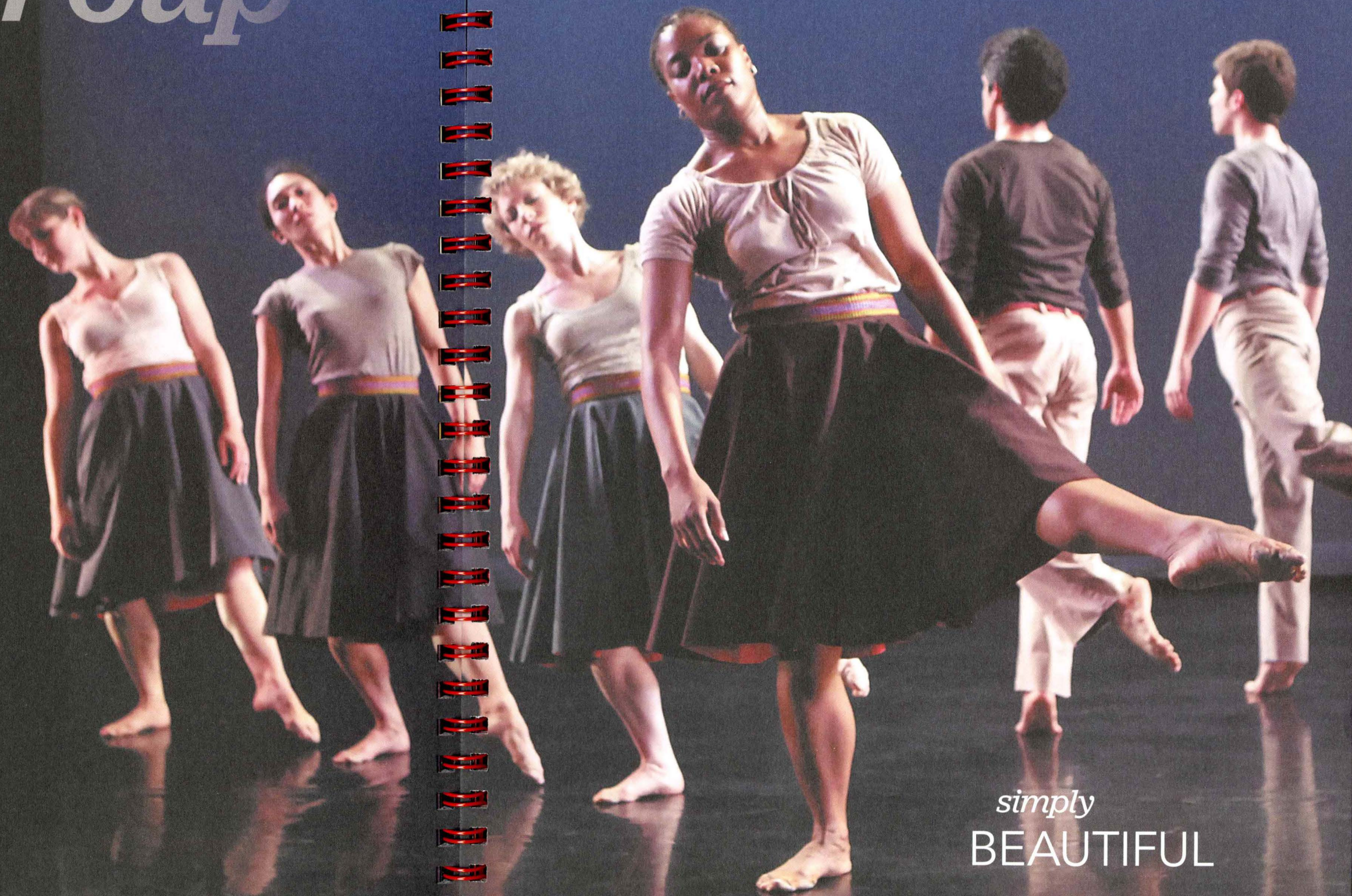
**We-Th Mar 14-15
at 7:30pm**

TRYON FESTIVAL THEATRE

FLEX: 36 / SC 31 / STU 15 / UI & YTH 10

SINGLE: 38 / SC 33 / STU 15 / UI & YTH 10

MARQUEE BIG MIX



simply
BEAUTIFUL

being matters.